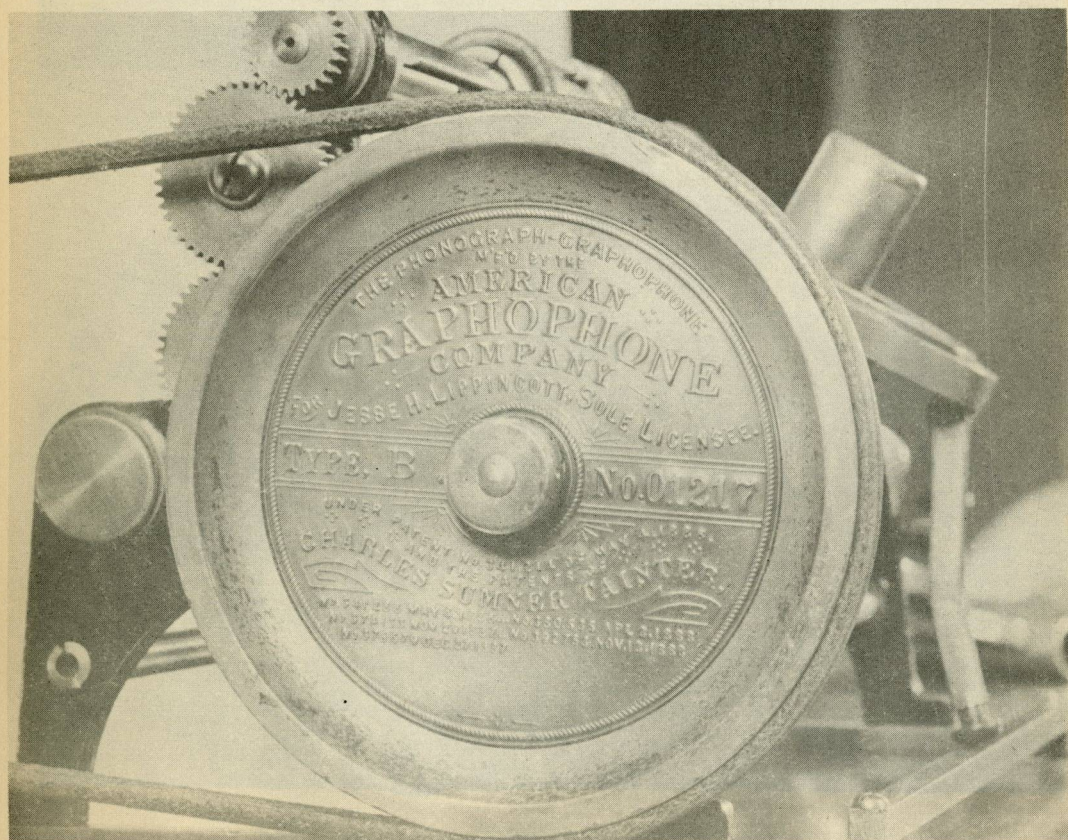


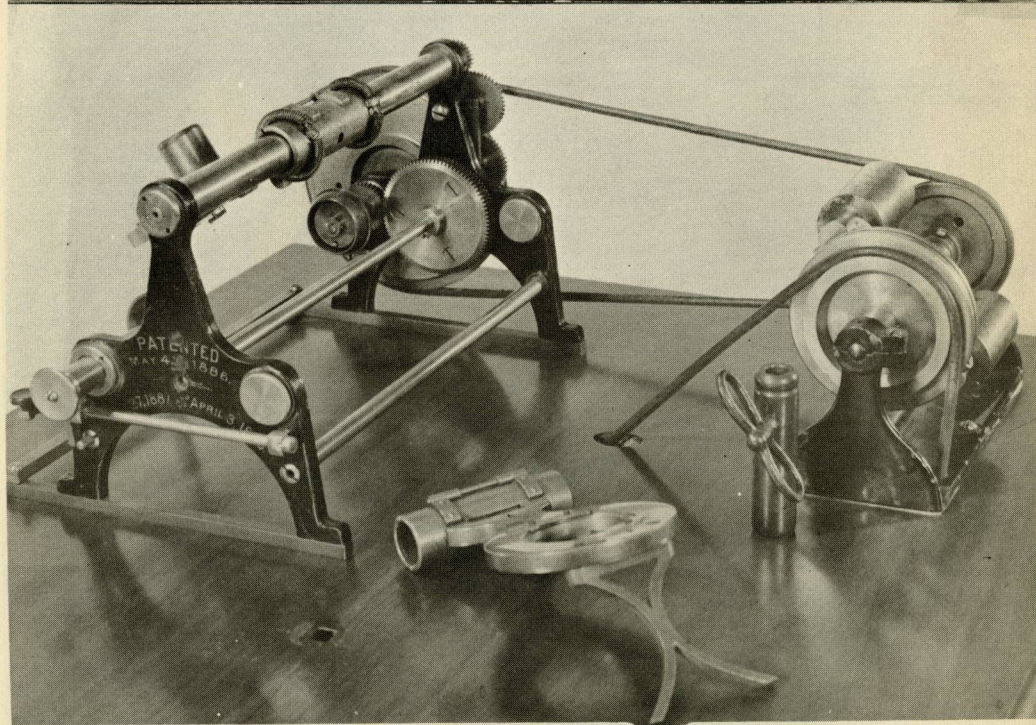
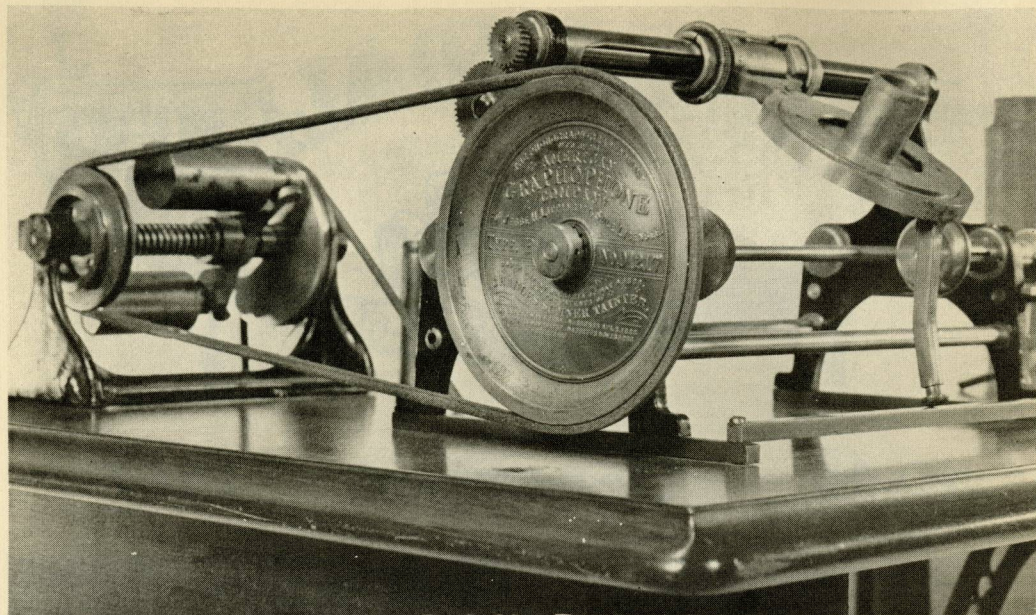


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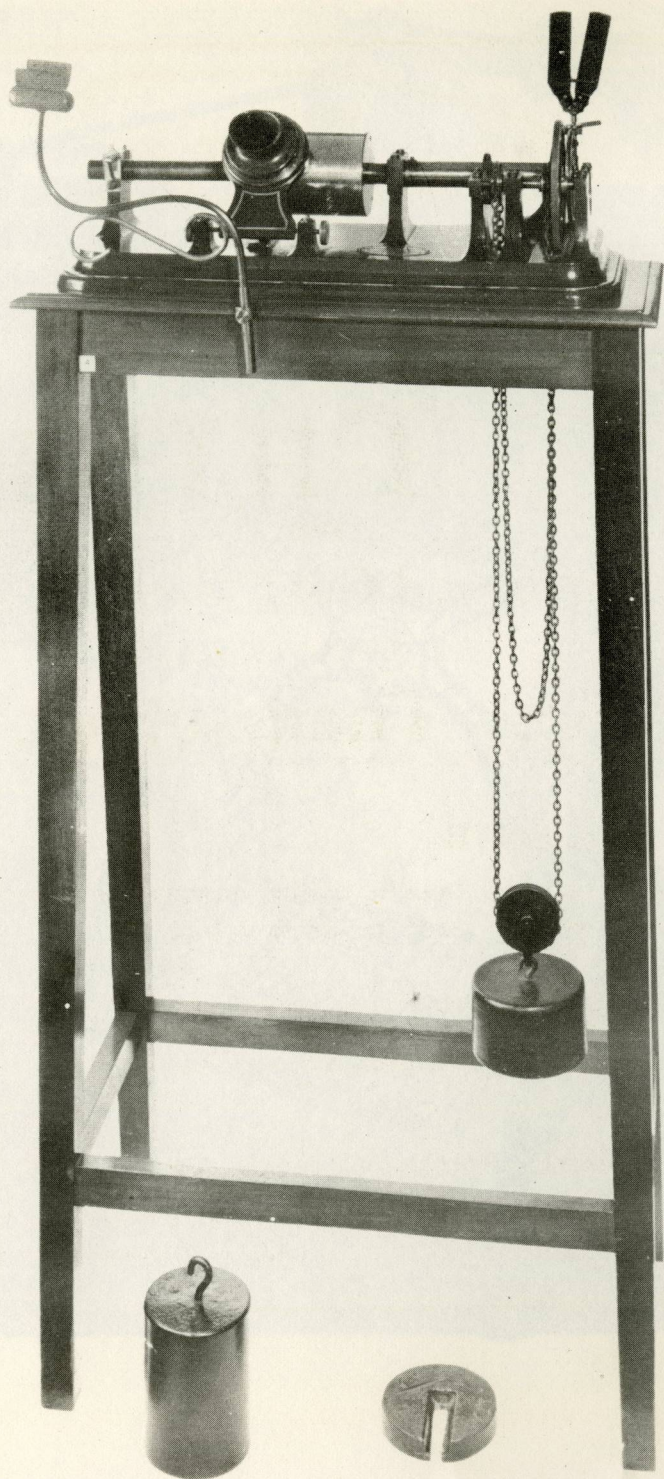
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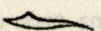
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M I D L A N D S M E E T I N G S

An inaugural meeting of the Society's "Midlands" members will be held at the GIFFARDS ARMS Victoria Street, WOLVERHAMPTON on Saturday 20th. January, 1968 at 7.30 p.m.

{ This need not be the permanent venue }
 { This, and frequency of meetings will }
 { be discussed. . . among other things }

If you have queries, require further details, etc. etc. . . contact Phil Bennett,
 [REDACTED] Goldthorn Park, Wolverhampton.

Staffordshire. Telephone Wolverhampton. 38393.

AN EVENING WITH GIOVANNI MARTINELLI by A London Correspondent

All lovers of fine singing could not have failed to enjoy a programme of films presented at the National Film Theatre in October, introduced by Giovanni Martinelli, whose own career began towards the end of the so-called Golden Age, and who enjoyed a total of 33 seasons at the Met. (and two at Covent Garden).

For record collectors, these were the years when Martinelli recorded for Victor in company with his contemporaries of the Metropolitan Opera House. In a three-hour programme of short films and extracts from full-length films compiled by Richard Bebb, we are able to see and hear Martinelli and other great singers in scenes from Verdi, Bizet, Halevy, Gounod, Puccini and in other lighter songs and ballads.

In his introduction, Lord Harewood welcomed Signor Martinelli, who, at the age of 82 had come to talk to an audience, many of whom were not born until long after the Golden Age of singing, and whose interest and nostalgia had been aroused by the legacy of fine recordings that had been left.

Signor Martinelli read his talk, but seasoned it with humorous asides and comments as the programme proceeded. It started with a lengthy newsreel of his wedding in Milan in 1913, and the sight of guests emerging from closed carriages like a stage army, and the camera-consciousness of all the participants started the programme on a happy note.

Martinelli made his first operatic film in 1926, when he and several other members of the Metropolitan Opera House were engaged by Warner Brothers in a series of Vitaphone films, each lasting up to nine minutes, the duration of the disc record, which was the "voice" of the Vitaphone. (This was still a year or two before Jolson's debut in the "Jazz Singer".)

A number of these short films were shown, most of them well-synchronised, but in a duet between Gigli and de Luca, ("Pearl Fishers") sound and vision kept losing each other, due, we were told, to shrinkage of the original negative. The technical limitations of these early short films were obvious, the continual hiss of the disc, and in many, distortion of sound, and the immobility of the camera, which had to be housed in a sound-proof booth. Consequently the principal actors had to stand still while singing, and a certain amount of stage-consciousness was unavoidable.

Scenes of Chaliapin as Don Quixote (with George Robey as Sancho Panza) were shown, and in a beautiful extract from an early British colour film, John McCormack sang "Believe me if all those endearing young charms" and "Killarney".

Signor Martinelli told of his friendship with Enrico Caruso, whom he first met in London in 1912, and showed several film-clips of Caruso with Scotti and Catti-Casazza, and in holiday mood with his family, finishing with scenes of his funeral in Naples in 1921. We saw shots at the Met in 1938 and 1939, where Martinelli, Tibbett, Baccaloni, Albanese, Rethberg, Pons and Swarthout were seen in dressing-rooms or in the foyer.

It was in 1917 that Signor Martinelli first heard a sixteen year old girl named Grace Moore sing, and the final reel of "One Night of Love" was shown, with Grace Moore performing the Entry of Butterfly and "Un bel di", but not having seen this film since it appeared in 1934, I was inclined to seek the reason why the film made such an impact, as although it was a clean 35 mm. print, the singing scenes were very distorted, and I wonder if this was a local fault or could be blamed on the pre-recording techniques, and does not seem to support the opinions expressed in "From Tin-foil to Stereo", page 357.

We were treated to some fine coloured extracts of Pinza in scenes from "Faust" with Roberta Peters, and a short "Walküre" scene with Kirsten Flagstad as Brunnhilde.

The programme concluded with a brief film made privately in January 1967 of Giovanni Martinelli deputising at short notice in Seattle, as the Emperor in "Turandot", showing that at an advanced age he still has a remarkably preserved voice. Signor Martinelli explained that although he retired from the opera stage in 1950 at the age of 65, he continued to sing in concerts and recitals afterwards, but always guarded against over-singing, and nowadays devotes much of his time to lecturing on singing.

In conclusion the Maestro paid particular tribute to Dame Eva Turner, who was present in the audience, and with whom he had such a successful season at Covent Garden in 1937. Altogether it was a remarkable and moving evening, something quite unique, and the audience was conscious of the amount of work necessary to the compilation of such a programme. It enabled us to see photographed performances of artists many present were too young to remember, and whose records are still so much enjoyed. In the case of the earlier sound-films particularly, the gramophone records made in the late twenties were technically far more advanced, an obvious example being the Gigli-de Luca duet from the "Pearl Fishers" (H.M.V. DB1150, or Victor 8084) in which little of the velvet quality of de Luca's voice was captured by the film-disc.

At the time of writing, it is understood that a shortened version of Signor Martinelli's talk is to be shown on B.B.C. Television at a future date, and it is understood that further operatic film programmes are planned by Richard Bebb.

For those interested in opera and the vintage film, the programme shown was as follows:-

Scenes at Martinelli's wedding, Milan, 1913.

Vitaphone film, 1926, "Celeste Aida"; Martinelli with Didur, baritone.

Vitaphone film, "La Juivre" by Halevy, excerpt.

"Don Quixote", G.W. Pabst, 1932. Music by Ibert, with Chaliapin.

Vitaphone film, "Gipsy Caravan", with songs by Martinelli in Italian, Russian, English and Hungarian.

"Wings of the Morning", British, 1937, colour: extract showing John McCormack singing "Believe me if all those endearing young charms" and "Killarney".
Extracts, U.S., 1927, of Martinelli singing "Homing" and "Because".

"One Night of Love", Columbia, 1934, with Grace Moore in Butterfly Entrance and "Un bel di".

Vitaphone film, "Aida" - Temple scene, Martinelli and Ina Bouskaya.

Kirsten Flagstad in "Walküre ", extract from "Big Broadcast of 1937, Paramount.

Vitaphone film, "Pearl Fishers", duet Act 1, Gigli and de Luca.

Newsreel excerpt of Martinelli singing "Santa Lucia", Paramount, 1934.

Scenes at the Metropolitan Opera House 1938 - 39, with brief glimpses of "Otello"
1938 and "Simone Boccanegra", 1939.

Extracts from feature film, U.S., colour, with Pinza as Chaliapin, and Roberta Peters in scenes from "Faust"

Vitaphone film, "Trovatore", scene with Martinelli, leading to "Di quella pira".

Private film showing Martinelli in the role of the Emperor in "Turandot",
Seattle. 31st. January. 1967.

* JUST PUBLISHED . . for the first time in Britain . . . "C H A L I A P I N"

* his autobiography as taken down by Maxim Gorky, published in Moscow, 1957

* and now published in London by Macdonald in translation by

* Nina Froud and James Hanley.

by Peter Betz

The discovery of these rare records was a stroke of fate, if ever one occurred. I first saw them in the dark, Victorian front parlour of a gentleman who wishes to remain anonymous. It was in December of 1963 and I had driven home from the University of Vermont in Burlington to Amsterdam, New York, and decided to visit Mr. X to see his latest 'wares'. There they were, two rectangular cardboard boxes with the usual spindles, exactly the same type as can be seen in the well-known photo of Bettini in his studio. That fact alone should have caused me to think, but it did not. There were eighteen brown wax cylinders per box, all, from the physical viewpoint, in excellent condition.

Did I investigate them? Did I jump for joy and hurriedly pay a tremendous price?

I did not. I passed them off, as did Mr. X, as someone's old home recordings, even though with a few record slips obvious, we both should have known better. The only interesting fact about them was the presence of some very short, very dark brown cylinders in one box.

In short, I left them there in the front parlour so often visited by collectors from all

over the state and even farther away. For this, if no other reason, I say it was fate that I should finally own them after all, for it was a good three weeks later when I returned, on Christmas vacation and, still unknowing, with a shrug of the shoulders, decided to take them, even if it transpired that they were worthless. The only reason I took them was the presence of the odd, short cylinders.

But the story is not over. In the early evening dusk I turned my ancient Ford, veteran of many such excursions, down the valley towards home. It was snowing slightly and I thought, as I do now, that there is nothing so psychologically painful as the necessary waiting period between buying and playing new cylinders, particularly when you have no idea what you have.

Yet when I arrived, I set them aside for the supper table. My mother was curious as to what new items she would probably have to dust around and started to investigate. She held up a faded slip to the light. I asked her, "What does it say?" "It says, 'G. Bettini,'" she replied, and we all leapt out of our chairs.

Dessert was postponed as my trusty "Fireside" was brought down to play the collection, thirteen of which, later authenticated by Mr. Walter Welch of Syracuse, were, in truth, Bettini cylinders. (The cylinders with them are no less unusual and will be described in another article.) My Bettini's have been listed in Mr. Moran's encyclopedic coverage of Bettini material in THE RECORD COLLECTOR, Vol. XVI, 7/8, Sept. 1965, coded as collection, 10. As some inaccuracies, not at all Mr. Moran's fault, crept in here and there, I'll take the opportunity to list and describe the Bettini cylinders here.

1. The Favorite - Concert Fantasia by Frank Martin (cornet). This is a very clear, well-executed and difficult cornet solo with piano accompaniment.
2. Mazurka - Obertass by Dora Valesca Baker (violin). Another good instrumental piece, some high tones being lost perhaps through frequent playing. Piano Accompaniment.
3. Nocturne (Chopin) by Joseph Pizzarello (piano). The piano on Bettini cylinders does not record well, rumbling greatly. This is no exception, but the pianist's execution is that of an experienced artist with a feeling for the piece.
4. Selection from La Sonnambula by Gustave d'Aquin (flute). This is a good solo with nothing special to be said for it, other than it happens to be a Bettini. With piano.
5. Sweetest Story Ever Told by Mme. Strakosch. Clearly shows superiority in volume and fulness in tone which Bettini advertised his female vocals as being. The vocalist, however, is not outstanding. Piano accompaniment.
6. Somebody Has My Heart by Mme. Strakosch.
Comments as above.
7. My Coal Black Lady by Lizzie B. Raymond. The artist has a loud, expressive voice and obviously knew how to put over a song of this type. Piano accompaniment.
8. All Coons Look Alike To Me by Lizzie B. Raymond. Comments as for above title. The pianist occasionally hits wrong notes, as is not unusual, apparently, as it occurs on occasion on other cylinders.
9. I Want Them Presents Back by Lady X. Mr. Moran suggested that possibly, because each artist had recorded almost all the same songs, Lady X was Miss Raymond. Let me put that suggestion to rest, for Lady X is a soprano of light, airy voice, while Miss Raymond is a loud, coon-shouting-type ~~contralto~~ ^{contralto}. This is a bland, unexpressive

Recording which nevertheless shows what the Bettini process could do with a light, frail voice.

10. The Harmless Little Girl by Lady X. This is an excellent recording, the voice expressive and exactly opposite from the proceeding one. The song would be humorous and successful even today.
11. Barber of Seville - 1st Act Duet by Del Papa and De Bassini. Neither artist is considered first rate, but their voices blend well together and suggest that they had no small amount of experience singing together. De Bassini has much vocal expression while Del Papa successfully hangs on till the end.
12. AIDA - A Terra Addio (4th Act Duet) by Chalia and Del Papa. Again Del Papa tries. Chalia is superb. The accompanist makes an occasional blunder but adds much to the mood of the performance on the whole. While it has been played some of Chalia's highs are inevitably still distinct, and the cylinder is a testimony to the successful results Bettini produced with the soprano voice.
13. Parody on "If I Should Die Tonight (Ben King) and another unidentified poem by Henry E. Dixey. piano background. This is the most interesting of the lot and has not been tied down to any catalogue, so must be assumed to have come from a private party or informal recording session. Dixey, then a well-known actor, announces the first selection as "Christianity, by our Dixey", but the identity of the poem was later established by Mr. Moran from a text I furnished him. This occurred after the Record Collector article had gone to press, so that inaccuracies resulted due to nobody's fault. Between selections Dixey says, "Dixey as Irving. No. Stop. I want to talk". The machine is stopped, and when the stylus again cut into the wax, Bettini announces, "Dixey as himself.", whereupon Dixey launches into a poem, heretofore untraced, titled, "King Jones". This recording illustrates the unfortunate Bettini characteristic of poor enunciation. The words are often indistinct, as can be seen from the other vocals, as well. We cannot but look to the process for the fault for certainly the phrasing and execution of an experienced actor such as Dixey cannot be called to question.

Perhaps a summary as to the nature and quality of the Bettini recording process, as observed from the records themselves, is in order. Steven Fassett, once a writer for HOBBIES MAGAZINE mentioned hearing some in the late 1940's, said that it was a considerable disappointment. Perhaps this would be true of anyone who, hearing something which has been built up over a period of time, finally confronts it, and discovers it is not as glorious as had been imagined.

Compared with contemporary recordings, Bettini cylinders, when new, undoubtedly furnished a volume and fullness of tone vastly superior to the other products. These factors are still audible, when compared with common brown wax cylinders, but not the moulded variety. The only drawbacks were the poor quality of enunciation, undoubtedly accentuated by record wear, and the verve-rumble of the piano, which must have been present even when the cylinders were new. One may wonder if, when played with a Bettini spider reproducer, these negative factors may have, for some acoustical reasons, been to a good deal eliminated. It is entirely possible, and until Bettini cylinders are again heard with a genuine Bettini reproducer, anything said about their acoustic qualities must be considered tentative.

TRAGIC DEATH OF YOUNG MEMBER

We are always sad to report that death has claimed a Member, but I am particularly distressed to convey to members the circumstances of the death of

ALAN BURTON

aged nineteen, of Norwalk, Ohio, U.S.A., who was a student of Ohio State University. During his summer vacation he was working for the Highways Department. At the time of the tragedy he was sitting on the back of a machine which was reversing, spreading chippings on to a newly-tarred road. It was his duty to ensure that the chippings flowed evenly on to the road. As it passed a tar spreader closely, he was brushed from his seat and fell beneath his own machine and was crushed. Despite the efforts of his workmates, ambulance staff and hospital staff, Alan never regained consciousness and died soon after the accident.

On behalf of the Society, I have written to his parents, Mr. & Mrs. Frank Burton expressing our condolences. As they have been very grief-stricken by their loss, may I ask that only Members really acquainted with Alan write to his parents?

Ernie Bayly.

MR. JOSEPH BITTO

Only in a very indirect way have I learned of the death of Mr. Joseph Bitto of St. Augustine, Florida, U.S.A., early this year. He was aged in his 'seventies' and had begun collecting as a boy when he 'salvaged' the remains of a phonograph from a burnt house. Later in life he established a museum at St. Augustine and by the time of his death had some 300 "talking machines" of various types. This collection has been sold.

Ernie Bayly

HISTORY ON RECORDS No.6 by Leonard Petts

"The Crimean War - The Battle of Balaclava

To the modern reader studying the reports of the Crimean War or more particularly those of the Battles of the Alma, Balaclava and Inkerman, the whole campaign appears to have been carried out with fantastic bravery and courage liberally laced with equal measures of incredible incompetence and stupidity.

One reads in accounts of the Battle of Balaclava that General Scarlett (leading only a few hundred men in the now little remembered Charge of the Heavy Brigade) arrived in front of some 2,500 Russian Cavalry with only his aide-de-camp, his trumpeter and his orderly by his side. The rest of the Brigade being some still some fifty yards behind. It is said that the Russians were so overcome at this apparently audacious act that they allowed the four men to 'slash their way completely through them'. The damage to the 'heroes' is reported to have been one slight scratched aide-de-camp. The rest of the Brigade now arrived and with only seventy-eight casualties put the Russians to flight - the whole charge having taken less than five minutes from start to finish. Meanwhile, Lord Cardigan, at the head of the Light Brigade stood looking on some

five-hundred yards away. In the absence of other orders he held aloof, taking the view that it was not his place to interfere unless ordered to do so by Lord Lucan (his senior officer).

An equally farcical state of affairs then occurred when the Commander-in-Chief from his position high above the the main battlefield saw the Russians dismantling guns in the captured Turkish positions on the the ridge. He ordered a charge to recapture the redoubts along the Causeway Heights - 'Lord Raglan wishes the Cavalry to advance rapidly to the front - follow the Enemy and try to prevent the Enemy carrying away the guns - Troops Horse Artillery may accompany - French Cavalry on your left - Immediate'.

Lord Lucan, who could not even see the enemy from his position, is said to have retorted to the C-in-C's messenger, 'Attack, Sir? Attack what? What guns, Sir?' The aide-de-camp failed to give a clear explanation and thus an order was given to Lord Cardigan to charge down the North valley which was over a mile long and at the end of which was drawn up the Russian Cavalry and twelve guns and along the sides were placed a further ten Russian guns riflemen and more cavalry. Nevertheless, an order was an order, to be carried out to the letter, and so began what must be one of the most heroic and most futile charges in the whole of British military history. At the head of this troop Lord Cardigan led the mile and a half charge down towards the Russians' guns, losing most of his men and horses in the process.

'Cannon to the right of them,
Cannon to the left of them,
Cannon in front of them,
Volleyed and thundered.'

In twenty-five minutes two hundred and forty-seven men and four hundred and ninety-seven horses were lost out of the six hundred and seventy-three who had started the charge. Amazingly, Lord Cardigan arrived at the Russian lines completely unscathed and galloped between their guns. A Russian general recognised him - it appears that they had met each other at a ball in London - and gave orders that he should not be killed. Whereupon he turned his horse around and trotted back through the valley with the survivors of his gallant Company.

'They that had fought so well,
Came through the jaws of Death
Back from the mouth of Hell,
All that was left of them
Left of six hundred.'

The two quotations come from Alfred Lord Tennyson's epic poem on 'The Charge of the Light Brigade'. During the May of 1890 he recorded a series of cylinder records at his home at Farringford. Among them were some stanzas from the poem. To say that these recordings make enjoyable listening today would, I fear, hardly be the truth, however, those records which are still intelligible through the heavy surface noise do give a reasonable impression of the great poet's renderings. When one considers that Tennyson died in 1892 we can only be thankful that even these rather indistinct shadows of his voice remain to us.

The Crimean War is, of course, too far back in time for any 'actuality' recordings to have been made. In 1890, however, Edison's representative in London did record two of the actual participants in the war. For one of these records Trumpeter Landfrey, the only surviving trumpeter of the Light Brigade charge, went to Edison House in Northumberland Street, London on 2nd. August, 1890 to recreate for the recording machine the sound of the

call that heralded that famous charge. For this recording the actual bugle used during the battle was borrowed from the British Museum - the same bugle had apparently also been used during the Battle of Waterloo thirty-nine years earlier. This cylinder was "re-discovered" by Mr. Robert Vincent in the cellar of the home of Mr. Walter H. Miller (the former director of the Edison Recording Division) in 1935. The second record brings us the voice of someone whose work at the military hospital at Scutari was to revolutionise the task of nursing the sick and wounded the whole world over - Miss Florence Nightingale.

She was born in 1820 of a rich family who owned large houses, moved in society and numbered among their friends important members of the Government. Such was her background, when, at the age of twenty-five she suggested to her parents that she should go to Salisbury hospital as a nurse. 'It was as if I had wanted to be a kitchen maid', she wrote, and her idea had to be abandoned.

In 1854, reports of the suffering of the sick and wounded at Crimea were shocking the British people everywhere. This was her chance, brushing aside the webs of red tape she sailed on 21st. October with a staff of thirty-eight nurses, arriving at Scutari on 4th. November, the day before the Battle of Inkerman and ten days after Balaklava. She found the hospital in a state of confusion. There were miles of beds (or piles of straw upon the floor which all too often had to serve as beds) with scarcely any room to pass between them. Against all odds, filthy and insanitary conditions, lack of food and medical supplies, little water to clean bed linen and perhaps worst of all, lack of co-operation, which at all times amounted to unconcealed hostility, from the doctors, she fought for welfare and comfort for the the wounded. Her solitary rounds of the wards at night carrying a lamp, won for her the affectionate title of "The Lady with the Lamp".

The cylinder record of her voice was made over seventy years ago at her house in London on 30th. July, 1890, when she was seventy years of age. Although very short and rather primitive, it is of the greatest historical importance. In it she thanks all those who were her companions during the days at Scutari, concluding her message with the moving words, "God bless my old comrades of Balaklava and bring them safe to shore".

A very good transfer of the recording appeared on an Edison Bell disc during the early 1930's. The main body of this record is taken up with a somewhat over dramatic presentation of Florence Nightingale's work. It features Dame Edith Evans and Freddie Grisewood. The transfer of the cylinder occupies only the last minute of the second side. This record, which has an attractive cream and brown label, is found fairly often and is well worth acquiring. Transfers to microgroove have been made and issued on Webster's - Rare Records Inc. H602 (7" 33 r.p.m.) and on Capitol (U.S.A.) T2334 'Hark the Years'. The latter includes a dubbing of the Trumpeter Landfrey cylinder which is also available on Webster's Rare Records H603.

THE RECORDS

ALFRED LORD TENNYSON

Recorded at his home at Farringford during May, 1890.

'The Charge of the Heavy Brigade at Balaklava'

- 2 original soft wax cylinders, first part*: 2 original soft wax cylinders, second part*
 1 hard wax cylinder pressed from a copper matrix (made from an original soft wax cylinder H.M.V. 5446/1 - a dubbing from one of the above cylinders, (made in 1935)
 B.B.C. 18941 - stanzas 2 - 3 from the H.M.V. dubbing
 B.B.C. 18945 - stanza 4 - 5 - from the H.M.V. dubbing

'The Charge of the Light Brigade'

4 original soft wax cylinders*

1 hard wax cylinder pressed from a copper matrix (made from an original soft wax cylinder)

H.M.V. OEA 275/1 a dubbing from one of the above cylinders

B.B.C. 18941 - stanzas 2 - 5 from the H.M.V. dubbing

B.B.C. 22133 - from the hard wax cylinder

(There are, of course, very many more recent recordings of 'The Charge of the Light Brigade' by other elocutionists to be found in the various catalogues issued over the years.)

* In the custody of the Science Museum, London.

Unless the actual stanzas are given, the above records contain only fragments from the poems.

The full story and details of the complete collection of recordings of Alfred Lord Tennyson's voice can be found in the British Institute of Recorded Sound Bulletin No. 3, Winter 1956.

FLORENCE NIGHTINGALE

Recorded at her home in London on 30th. July, 1890

'A speech thanking all those who were her companions at Scutari in 1854-55'

1 original soft wax cylinder

Edison Bell (19th Century Celebrity Series No. 1.) EBN I - VII / TEBN 7 - IV

Webster's Unified Inc. - Rare Records H602 (7" 33 r.p.m.) - a dubbing from the cylinder,

Capitol (U.S.A.) T2334 "Hark the Years" - a dubbing from the cylinder.

TRUMPETER LANDFREY

Recorded at Edison House, Northumberland Street, London, on 2nd. August, 1890

'Bugle Call of the Charge of the Light Brigade at the battle of Balaclava'

1 original soft wax cylinder

Webster's Unified Inc. - Rare Records H603 (7" 33 r.p.m.) - a dubbing from the cylinder

Capitol (U.S.A.) T2334 "Hark the Years" - a dubbing from the cylinder

The full story of how this cylinder was found and transferred to disc can be found in Appendix A of 'Spoken Records' by Helen Roach. (1967 Edition).

"Hark the Years" has appeared under various Capitol (U.S.A.) numbers. The number given here appears to be the current one.

* * * * *

EDITOR'S NOTE. A two-record set titled "History Speaks" was issued in U.S.A. by Gotham

Records which had an address on Broadway. When Members of the Society wrote, including your Editor, no reply was received. However, Major Annand obtained a set from a friend who called at the address. A little later, when the Rev. Vesper called there on the Editor's behalf, the premises were empty and no forwarding address was available. Another Member, in U.S.A., later obtained a set by answering an advertisement in an magazine. One wonders why the Gotham set appeared to be an "under the counter" affair. It contains Alfred Lord Tennyson in a small extract of The Charge of the Light Brigade, the whole of the Florence Nightingale cylinder, and Trumpeter Landfrey. All very well transferred to the L.P. records, with excellent commentary, together with 38 other historic voices.

Albert Campbell, the possessor of one of the sweetest tenor voices ever put on to wax, was born in New York in 1874. He was of Irish ancestry, in spite of the Scottish sound of his name. He and his brother were in the glass-blowing business, but it was not very successful and in early 1890's they decided to go on the stage. In 1896 Campbell's fame as one of the

In 1896 Campbell's recording career began - a career that brought him fame as one of the most prolific recording artists in phonograph history.

Campbell, Steve Porter, James K. Reynard and Jim Cherry formed the Diamond Quartet, one of the first quartets to sing for the phonograph. The oldest record in my collection is a berliner disc by this group, recorded on 19th June, 1897. It is technically rather primitive, but when it is played at the proper speed, the quartet sounds quite good and Campbell's voice comes through beautifully.

In 1901 Campbell made a series of Victor discs with the American Quartet and in 1902 he began singing with the Columbia Quartet, which later became the Peerless Quartet. Incidentally, in those early days the personnel of the Columbia Quartet varied from record to record. Later it settled down to a regular group, but in the beginning many artists sang in it, including Joe Belmont, Frank C. Stanley, Henry Burr, Arthur Collins, Byron G. Harlan, "Big Tom" Daniels, Edward Metcalfe, and probably George Gaskin and a few others. He was also engaged extensively in solo work for various companies, singing all types of songs. Most of his solos, a few of which were made under the name of Frank Howard, were sentimental ballads such as "Love Me and the World is Mine", "Dreaming" and "I'll be waiting in the Gloaming", "Sweet Genevieve", but occasionally he was called upon to sing other types of music. In 1902 he recorded for Columbia "The Holy City," which was one of the biggest sellers in that company's history. The song was re-recorded by Henry Burr a couple of years later, but the original catalogue number was retained.

About 1906 Campbell ventured into the field of opera and took part in a Columbia recording of "Farewell, My Own" from Gilbert and Sullivan's 'H.M.S. Pinafore'. There is some dialogue by Campbell, Minnie Emmett and "Big Tom" Daniels and then they sing the song. In the opera it is sung by five people but on this disc the three artists are doubled up on the various parts. It was an ambitious effort for that period and an excellent production resulted.

Most of Campbell's duet work was with Henry Burr, but he occasionally sang with other artists, including W.H. Thompson and Frederick J. Wheeler. Byron G. Harlan suffered an attack of typhoid in 1911 and almost died. He was ill for several months, and during that time Campbell recorded several comic duets with Arthur Collins. He also made several records with a trio of tenors called the Lyric Trio, which consisted of himself, Campbell, Burr and Will Oakland.

In 1915, Burr organised the Sterling Trio, which consisted of himself, Campbell, and the talented John Meyer, who was a concert baritone and pianist, a first-rate composer and arranger, and who wrote all the arrangements for the Sterling Trio and the Peerless Quartet. For the next ten years they made countless excellent close harmony recordings.

Burr was the most prolific recording artist of all time and Campbell was not far behind. Along with Meyer and Frank Croxton they made thousands of records -- solos, duets, trios and quartets -- for every American recording company. Campbell later recalled that the four of them worked in shifts all day long making records. It is amazing that they could have produced as many records as they did even if they had worked twenty-four hours a day!

These four artists somehow found time to travel for several months each year with the

Eight Famous Record Makers, one of the most popular vaudeville attractions in America for many years. Campbell sang in quartets, trios and duets, as well as solos in the concerts, and one of his most popular songs was "Kate O'Donohue, which he recorded for Henry Burr's Par-o-ket Record Company about 1917. This was the last solo recording he made.

In 1925 Burr reorganised the Peerless Quartet, dropping Campbell, Meyer and Croxton. At this time Campbell formed a partnership with the comedian Jack Kaufman and they recorded some excellent comic duets such as "Bring Back those Minstrel Days" and "My Cutie's due at Two to Two". Campbell, Meyer and Henry Moeller, the concert tenor, revived the Sterling Trio name for a few records on off-brand labels during the 1920's.

One of Campbell's last records was a minstrel sketch issued under the Romeo label in 1929 on which he appeared with several other well-known artists -- Billy Murray, Jack Kaufman, Walter Scanlan and James Stanley. Upon listening to this record one is immediately aware that, after thirty-three years of singing on many thousands of records, Campbell still retained the high sweet voice for which he had been widely noted, and that his voice had not changed the least bit since he began singing for Edison and Berliner back in 1896.

During the 1930's Campbell went to visit a friend in the Actor's Home in New York and as he entered he passed a little old lady wearing dark glasses, of whom he took no notice. He was astonished to hear a familiar voice call out, "Al Campbell! How dare you pass right by me without speaking!" He was even more surprised to see that this good-natured admonishment came from his old friend and colleague, Minnie Emmett, whom he had not seen or heard of in many years.

During World War II he came out of retirement to organise and sing in the Memory Lane Trio, a group which entertained the American Forces at military hospitals and army camps.

Albert Campbell passed away at his home in Flushing, New York, in 1947. His long career and great popularity certainly earn him a high and well-deserved place in the Pioneer Recording Artists' Hall of Fame.

The following article was first published by the "Vinton Messenger" (Vinton, Virginia) in their issue for 13th. September, 1967. The author, Mr. K.M. Smith, is surely a doyen among journalists in that his pen is still active in many papers although well over eighty years of age. Such is his popularity locally, that he is known as 'Mr. Vinton'. Some of the notes in this article were supplied by Mr. Jim Walsh, himself a well-known journalist with monthly contributions on "Pioneer Recording Artists" in the American "Hobbies" magazine.

Your President thought that this article would interest readers of the HILLDALE NEWS so applied to the Editor of the "Vinton Messenger" for permission to reproduce it, a request which was graciously granted.

IT WASN'T IRELAND THAT KATHLEEN WAS DREAMING ABOUT

by K.M. Smith

Anybody who has had wide experience meeting various types of people knows that, as a rule and with the possible exception of "show business" personalities, the more important a man is, the more simple and unaffected he is and the less likely to put on airs. It is usually the inconsequential little "pipsqueak", who is uncertain of himself and secretly afraid

that he doesn't amount to anything, who sticks out his chest like a pouter pigeon and tries to give the impression that he is an especially important character.

Thomas A. Edison, one of the greatest inventors who ever lived, was a good example of the great man who is plain and unaffected and too sure of himself to pretend to be something he isn't. As an example of his down-to-earth attitude, "The Wizard of Menlo Park" was not ashamed to admit that his favourite musical composition was a sentimental ballad first published in 1876 and called "I'll take you home again Kathleen". The composer of the song, about which any number of stories, most of them false, have been related, was a native of Virginia.

Mr. Edison's fondness for the song, which came out when he was twenty-nine and a year before he invented his cylinder phonograph, was so great that when he died in 1931 the Edison record of it by Walter van Brunt was played at his funeral. Van Brunt, who was known as the "Boy Wonder" because of his youth when he began making records in 1908, is living today, aged seventy-five, in an Ohio home for old people. He recalls that the inventor was so much pleased with the "Kathleen" record, which he made in 1914 at Edison's insistence (Van Brunt didn't want to make it ~~because~~ he thought the song was too old to sell well) that he gave him a lucrative contract as an exclusive Edison recording artist. During the next fifteen years, the tenor says, "The Old Man" had him remake the record at least fifteen times, to get the benefit of improved orchestration or for some other reason.

On one occasion, some Van Brunt's fellow recording artists gleefully saw him standing in a stifling hot cubbyhole that looked like a telephone booth and trying to sing while the perspiration poured down his face. The inventor, who sometimes got some queer ideas that didn't work out, had taken a notion that if the singer stood in a completely glassed-in booth and sang into a recording horn while the orchestra, outside, played into a separate horn, the results would be better. But it didn't work out that way. Anyway, Van Brunt says the Edison record of "I'll take you home again Kathleen" sold a million and a half copies and the company revealed in its catalogs that it was the firm's biggest seller.

As for the an otherwise obscure composer named Thomas P. Westendorf happened to write the song, the following account, in an Edison booklet published in 1925, is a good example of the inaccurate stories that were told:

"The name of Westendorf's wife was Kathleen. She was born in Germany and during her sojourn in America she had a continuous desire to return to her old home in Germany. It was Westendorf's wife, therefore, who inspired this tender ballad. Some years ago Westendorf took his wife, Kathleen, back to Germany to see her old home, but as her old home was really a fairy-tale home built up by her imagination the reality was a great disappointment . . . She stated that she was now satisfied and wished to return immediately to her American home."

The statements in that quotation are, as I shall show, almost entirely wrong. So is the very common impression that Kathleen was Irish and that the ballad is an Irish Folk tune. Actually, as far back as 1913, before Van Brunt's record was made, Edison had issued a cylinder of the song by Will Oakland and the description published at that time gave a much more accurate account:

"I'll take you home again Kathleen", which was Mr. Westendorf's first published song, was written soon after he married Miss Jennie Morrow of Ogdensburg, N.Y. They married

in Indiana ,where Miss Morrow was teaching school.Shortly after her marriage "Kathleen" began to pine for her old home,and returned for a visit to her parents.It was during her absence that Westendorf wrote this beautiful song,which ... has lived ever since among the heart treasured melodies of the world of song."

This statement is substantially true.Westendorf's wife wasn't named Kathleen,she was not a native of Germany and he didn't take her back there.After they had been married only a few weeks she did go back to Ogdensburg -- but the fact of her recent marriage knocks the props out from another story that she was grieving herself to death because her infant child had died,and Westendorf wrote the song to console her. They later had children,but there were none at the time the song was written.

And the true story of how "Kathleen" came to be written turns out not to be particularly romantic. Westendorf was a friend of "George W.Persley"(His real name was George W.Brown) who,a year before,had published a song called "Barney,Take Me Back Home Again",which had met with considerable success.It occurred to the young Indiana teacher that an answer,or sequel,to "Barney" might be successful,and so he wrote "Kathleen," which was simply a promise by Barney" that he would take the heroine of the earlier song back to her home,as she had requested. And "Kathleen" became an immeasurably bigger success than "Barney", although the latter is occasionally sung.

As for Tom Westendorf,who wrote several hundred other songs but never had another big hit,he was born in Bowling Green,Caroline County,Virginia,in 1848,a son of John B. Westendorf,who came to this country from Germany to escape military service.When the boy was small the family moved to Chicago,where Thomas studied both the piano and violin. During most of his working life he was a teacher in reform schools for boys,but wrote songs as a sideline.He was a staff member of the Shelby County Reformatory near Memphis, Tennessee,when Mrs.Westendorf died in 1915. Sometime afterward he returned to Chicago and died there 19th.April,1923.

Although makers of phonograph records are not required to pay royalties on songs published before 1909**,when an amended copyright law took effect,Thomas A.Edison showed his appreciation of his favourite song by regularly sending Westendorf substantial cheques. And the song writer,himself a plain unpretentious man like Edison,stayed loyal to his old-fashioned Edison cylinder phonograph instead of acquiring one of the more expensive New Edison Diamond Disc Instruments.

(** This legal reference is to United States Law only)

OUR ILLUSTRATIONS

Oh,dear me! Your Editor erred in the last issue of THE HILLANDALE NEWS.He finished his descriptions of the pictures too soon! Now we must complete the task,in a mood of embarrassment To the inside of the back cover The upper picture shows your Editor/Secretary (left) explaining a point about the Bettini'spider' to Mr.Shacklock, of the Department of Science and Industry,Birmingham City Museum. The lower picture shows a small Lioret phonograph,which has but a small celluloid amplifying horn.The stylus is at the bottom of the black "cup" of the horn,and plays celluloid cylinders which are on a brass former,being about two inches diameter and an inch in height. On the back cover we see,in the upper picture and Edison Amberola 30 and a 50. The third 'machine' is the famous Decca portable gramophone of World War I. The lower picture is a rare one of Colonel Gourraud,

Who was Edison's chief representative in the British Isles from 1888 to about 1896. The picture shows him with his family and Mrs. Gouraud listening to a phonograph through rubber tubes with ear-pieces. This was taken from a faded newspaper cutting of unknown origin. Its caption asked if this could have been the first phonograph to be heard in our Islands. The answer is, "No", because tin-foil phonographs had preceded it. However, it may well have been the first of Edison's "improved" models. By a happy chance, a visitor to our Exhibition had been acquainted with the Gouraud family as a young man and identified them for us (from left to right) Bayard, Daughter, Powers, Col. Gouraud, Jackson, Mrs. Gouraud & Friend. In the present issue we felt that we just had to give you the excellent photographs taken member Larry Schlick for the Exhibition to show a Bell-Tainter treadle Graphophone. The three pages devoted to this interesting 'machine' are self-explanatory; being followed on pages four and five by two views of a London Stereoscopic Company's tin-foil phonograph driven by gravity-weights. Phonographs of this type were sold in London until about 1882. This photograph is by the courtesy of E.M.I. Ltd. Fuller notes of these two early phonographs are to be found in the Guide to our Exhibition as well as receiving mention in our reprint of 'The Story of Edison Bell'. Although it has suffered various owners in recent years the firm of Murdoch's still exists.

In Edwardian times, from the Farringdon Road, talking machines of all types were handled 'wholesale' as well as the records which they played. In our reprint of an advert we see three machines depicted at a time when external horns were finding disfavour. The centre one, to your Editor, looks somewhat like a Klingsor modified. Our President, has almost completed a listing of the cylinders of the Indestructible Company of Albany which were marketed in Britain exclusively by Murdochs who also recorded the British titles. When ready, this catalogue will contain relevant pictures and advertisements. (watch these pages!) The pictures inside our cover were contributed by Sydney Keast, whom we see as a little boy holding a big mallet in front of the wagon in the top picture, while his father, William Keast looks out of the door. Mr. William Keast's business was selling phonographs and gramophones, and records. The wagons toured fairs and other suitable places. Mr. Sydney Keast, even as a Schoolboy learned to repair 'talking machines' of all types and upon his marriage, his good wife also learned the skill. We have previously mentioned the business of Charles Robey. Here we depict an advertisement from the "Weekly Dispatch" of 21st, November, 1915, which was loaned to us by Roy Mickleburgh. Mr. Keast's pictures date from circa 1903.

Book Review "TALKING MACHINES" by V.K. CHEW, M.A.

The history of the Gramophone Industry has been fairly well covered in the last decade or so, Irving Gellatt in "The Fabulous Phonograph" (1956) provided an accurate and interesting account that, of its kind, will not easily be surpassed, Oliver Read and Walter Welch in "From Tin-foil to Stereo" (1959) provided a comprehensive history of the subject, with emphasis on the American scene, but nevertheless a book that will remain the standard work for collectors for a long time ahead. "Talking Machines" by John Cain, a former lecturer of the Science Museum, appeared in 1961, and was a scientific explanation of the phonograph and gramophone written particularly for young people. Fred Gaisberg and Joe Batten in contributing their fascinating reminiscences, erred with some of their dates and facts, while Rev. Leroy Hughbanks' "Talking Wax" (1945) was the first serious attempt in recent years to set out the facts.

Mr. V. K. Chew of the Science Museum staff is no stranger to many of us in the Society, and many Members have found him to have a warm interest in his subject, and are indebted to him for help with enquiries. Now he has put in many years of original research into an eighty page book "Talking Machines", which will make fascinating reading for all interested in the story of the phonograph and gramophone.

The story starts in 1877 with Edison's telegraph repeater, and continues through twelve chapters until Merriam and Guest electrically recorded at the Burial of the Unknown Warrior at Westminster Abbey. Mr. Chew covers in great detail the successes and failures of the industry in Britain, America and Germany, paying particular attention to the German industry, up to now an almost closed book to most of us, but we should remember how strong was its influence in the cheaper types of machines before World War I.

One of the more daunting aspects of describing the growing pains of this early industry, is to try to sift through the complicated lawsuits, chicanery and patent wrangles that bedevilled the early companies, and Mr. Chew comes through the complicated ordeal with as lucid and concise account as has been written. We were not free of such troubles in Britain, and one man, J. E. Hough, maintained independence of the large concerns, and put the name of Edison Bell on the map, in spite of prolonged litigation with Edison.

One of the chapters is devoted to unusual talking machines, where various sound-amplifying devices are discussed and depicted, including monster multiple horn and record talking machines.

The book is lavishly illustrated with about 135 photographs, pamphlet reproductions, or line drawings, the majority of which will be new to most of us. No fewer than six different variations of the PUCK instrument are shown, there are also six useful line drawings showing the evolution of the G & T MONARCH gramophone, while a page of photographs shows the elaborate furniture shapes that concealed Columbia GRAPHOPHONES in 1912. The photographs of Edison phonographs are reproduced from the pictorial sheet sent from the Edison Laboratory in West Orange in answer to enquirers, and I am inclined to question the use of this sheet in a British publication, as the multi-panelled straight horns were never made available here in any quantity, though I understand are plentiful in America and the Antipodes.

The work is written in the clear scholarly style of one who enjoys his subject, seasoned with a dry humour, and is the accumulation of many hours of study of reference books and patents. Mr. Chew has not relied on his dates from earlier sources except from contemporary trade magazines, catalogues and patents of British, American and German origin, and it is to be hoped has established them once and for all. He has our congratulations and grateful thanks for putting so much detail into an attractive and modestly-priced book, that all who read the HILLDALE NEWS will find indispensable as a constant source of reference.

George L. Frow

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"Talking Machines" is published by H. M. Stationery Office

As we feel that this book will be required by the majority of Members, we have

obtained a large stock and ask Members to purchase their copies from our Secretary,
[redacted] Southbourne, Bournemouth, Hampshire.

Price 7s. 6d. (plus 7d. postage Brit Isles; foreign 10d.). U.S. Canada send a dollar bill which will include postage. Buy this with our new Paillard catalogue reprint & get both postfree.

WE OFFER A NEW REPRINT OF

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Seventy pages of illustrations showing the

'Maestrophone' range, which were sometimes sold by wholesalers in other nations under their own names. These include "hot-air" gramophones.

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"Talking Machines" by V.K.Chew.

Available from the Secretary, at 19, Glendale Road, Southbourne, Bournemouth, Hampshire.

Important: make all cheques and postal orders payable in the full name of the Society.

In issuing this reprint, we are grateful to the Paillard Company for its kind co-operation and to Herr Schenker who was our intermediary. As the original loaned to us was in immaculate condition, we were able to avail ourselves of a modern, quick and more economical method of reproduction; and no 're-touching' was required before printing. Thus you have more pictures for your money this time!!! We have also been loaned a book which had an extremely limited circulation, telling the story of the early Paillard Company. In due course, it may be possible to copy its text into the pages of the HILLDALE NEWS. The Paillard Co. made musical boxes, progressed to 'talking machines' and today makes Bolex cameras and Hermes typewriters. E.B.

AN EVENING WITH THE ROYAL BALLET, part 3.

by Gerry Annand

LA VALSE. "La Valse" with music written in 1920 by Maurice Ravel, is a fine exercise in academic dancing by artists of the Royal Ballet.

Ravel, seeing music as "the apotheosis of the Viennese waltz" has written swirling, exciting music, and the background for the ballet is the Imperial Court of 1855. It was first presented at the Paris Opera in January, 1929, by the Ida Rubinstein Company with choreography by Nijinska and conducted by the composer. The present production for the Royal Ballet is choreographed by Sir Frederick Ashton and has also been performed at La Scala, Milan.

LE CORSAIRE. Danced for the first time in Britain by Margot Fonteyn and Rudolf Nureyev in November, 1962, "Le Corsaire" was a sensation. The ballet presented by Fonteyn and Nureyev has music by Drigo and owes little to the original Mazilier - Adam work originating in Russia, where, where the ballet is still regarded as a classic and performed regularly.

Based on Petipa's choreography "Le Corsaire" danced at the Royal Opera House, Covent Garden, owes much to Nureyev's own interpretation of the famous pas de deux.

The version filmed in colour includes this pas de deux, the two solos, and the coda. The

¹⁹²
critics raved over this fragmentary tale of a corsaire princess, who falls in love with a slave, and wrote describing the dancing of the two stars "The sheer percussive impact of a bravura style which makes the heart alternately freeze with awe, and race with exhilaration.

(to be continued)

Music for Pleasure L.P. price 12s.6d. (to be reviewed in the next issue)

"Les Sylphides / Aurora's Wedding " by the Royal Ballet Orchestra

THE EXHIBITION GUIDE - A CORRECTION

When describing the illustrations in the Guide, your Editor, on page 1111, ascribed wrong ownership to an original photograph. Both photographs on page N are by Denis Harbour. We apologise for this error and any confusion caused, but they were listed correctly in the October magazine in the section where Mr. Harbour listed photographs available.

Thumb Nail Sketches No.32. by Tyn Phoill

Rudy Wiedoft playing his own composition

'Saxema' on C-melody saxophone.

Edison Blue Amberol 4005

Rudy Wiedoft was born in Michigan in 1893, and at an early age studied the clarinet. At the age of twelve he abandoned this and took to the saxophone to commence his colourful career with that instrument. Rudy took part in a band formed by members of the family on their removal to Los Angeles, but struck out for himself in 1917 to do concert work.. In 1918 he joined Joseph C. Smith's Dance Orchestra, after which he came to London to play at the Cafe Royal. On his return to America in 1921, he formed the Palace Trio, consisting of himself on saxophone, Mario Perry, accordion and J. Russell Robinson, piano. Apart from his solo work, he also played in the Wadsworth - Wiedoft Quartet with himself on alto saxophone, Wheeler Wadsworth, saxophone, Phil Ohmen and Frank Banta on pianos. Rudy Wiedoft died in New York in 1940, at the age of forty-six.

AN EDISON ADVERTISING CYLINDER

The Edison Company distributed to dealers a two-minute wax cylinder which extolled the virtues of the phonograph. As this cylinder was not for general sale, it is usually omitted from lists and catalogues. We are grateful to Paul Morby who sent in the text.

"I am the Edison Phonograph, created by the Great Wizard of the New World to be played at home by those who would have melody or be amused. I can sing you tender songs and give you merry tales and joyous laughter. I can transport you to the realms of music. I can cause you to join in the rhythmic dance. I can mouth the babe to sweet repose or waken in the aged heart soft memories of youthful days. No matter what may be your mood I am always ready to entertain you. When your day's work is done, I can bring the theatre or opera to your home. I can give you grand opera or vaudeville. I can give you sacred or popular music, band, orchestral or instrumental music. I can render solos, duets, trios or quartets. I can aid in entertaining your guests. When your wife is worried after the cares of the day and the children are boisterous, I can rest the one and quiet the other.

I never tire and you will never tire of me, for I always have something new to offer. I give pleasure to all, young and old. I will go wherever you want me; in the sick room, on the porch, in the camp or to your summer home. If you sing or talk to me I will retain your words and repeat them to you at your pleasure. I can enable you to always hear the voices of your loved ones, even though they are far away. I talk in every language. I can help you to learn languages. I am made with the highest degree of skill. My voice is the clearest, the best and the most natural of any talking machine. The name of my famous master is on my body and tells you I am a genuine Edison phonograph. The more you become acquainted with me the better you will like me. Ask the dealer."

Cleaning Brass by E. Selby

May I add my method to those already described? I apply 'Harpic', the toilet cleanser, to dirty brass. Do not do this with bare hands and wash the article with water afterwards. While 'Harpic' is readily available in hardware stores and used freely in the home, caution is necessary

A recipe for making wax cylinders

From "Work" magazine, September 1910.

Pure Stearic Acid, 12lbs. Caustic Soda 1lb, Aluminium Oxide, 1 oz. Paraffin Wax 2lb. Melt the stearic acid. Boil the caustic soda in about twice its weight of water. When the soda is boiling, add the aluminium oxide. Meanwhile the stearic acid should be kept melted separately. The soda mixture should be kept boiling until the water is driven off and the mixture is clear. Now add to it the melted stearic acid, and heat just to 450 degrees Fahrenheit. Now strain the liquid. When cooled to 100 degrees F., pour it into the moulds.

The above was extracted by Edward Murray-Harvey who points out that the above is VERY DANGEROUS and should only be attempted by someone knowing chemistry, with a proper laboratory to work in. However, even if nobody wishes to make his own cylinders, the recipe gives an interesting guide to the contents of our cylinders.

Announcement from John Bratley

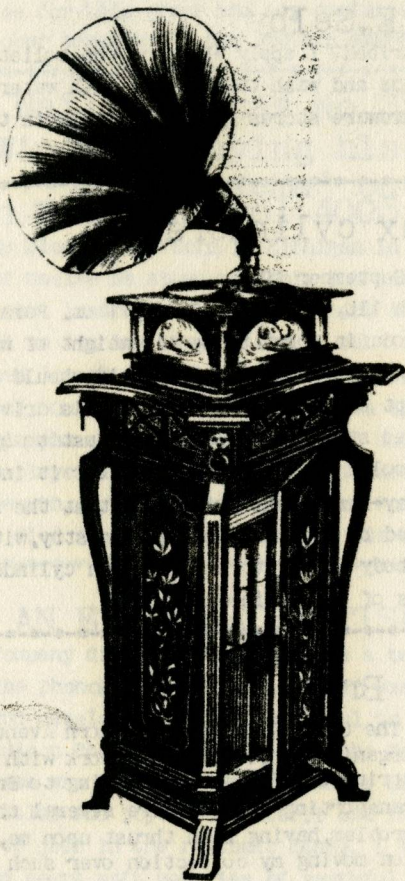
Mr. John Bratley writes, 'My new address is [REDACTED] Mount Pleasant, Salisbury, Rhodesia. Owing to reorganisation, I no longer work with Central African Airways. I shall be returning home in the Spring of 1968. I am returning to Britain earlier than anticipated so face the problem of transporting to Hampshire several thousand discs & 300 cylinders, as well as 'machines'. The problem, having been thrust upon me, is worrying me. I should welcome any positive suggestions on moving my collection over such a long distance from anyone who may have had experience.'

PETS CORNER: Wife, "I wish she'd gone to a finishing school & acquired some polish." husband, (angrily), "She's your daughter, not a coffee table."

THE HILLDALE NEWS is the official magazine of the CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY. Secretarial address, 19. Glendale Road, Southbourne, Bournemouth, Hampshire.

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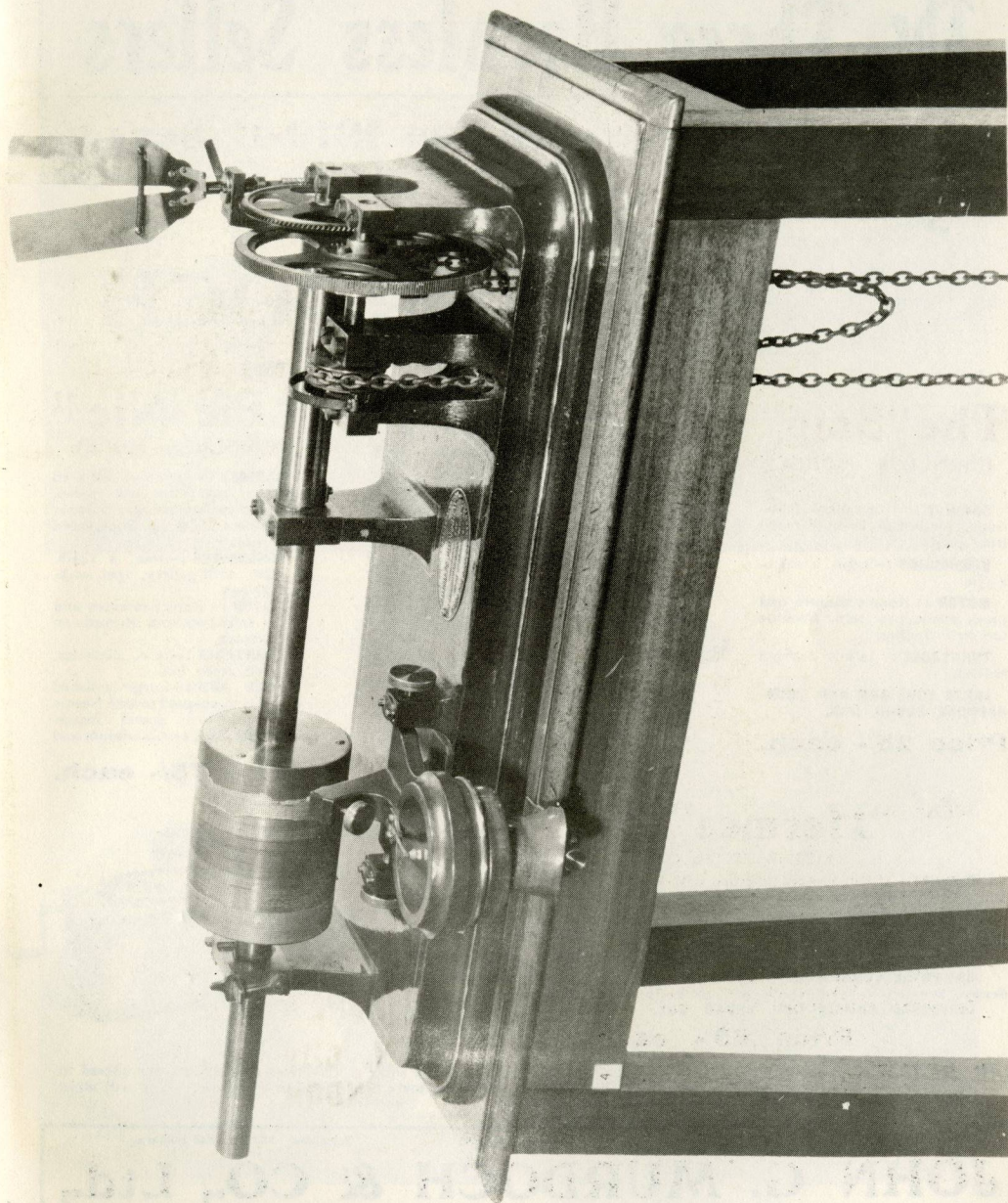
HIS MASTER'S VOICE.

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THE DUKE OF MANCHESTER.
THE DUCHESS OF CRAFTON.
THE MARQUESS OF DOWNSHIRE.
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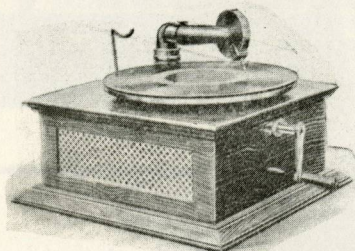
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CABINET :— Imitation Rose-wood, perforated bronzed metal front panel.

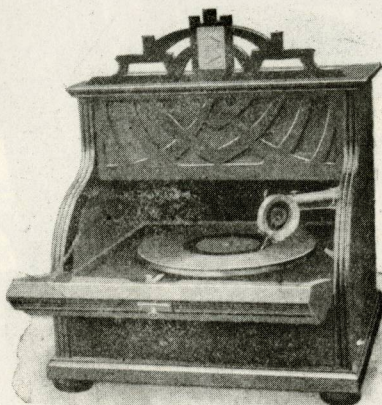
DIMENSIONS :— 13½ in. x 12½ in. x 5½ in.

MOTOR :— Runs 5 minutes and plays about two 10in. Records for one winding.

TURNTABLE :— 10 in., covered red felt.

LARGE TONE ARM AND TOUR-NAPHONE SOUND BOX.

Price 25/- each.



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CABINET :— Highly polished grained oak, fretwork panel, and top gallery bearing Wagner Medallion. Piano full front, speed indicator.

DIMENSIONS :— 16 in. x 14½ in. x 19½ in. with gallery, 15 in. without gallery.

MOTOR :— Runs 7 minutes and plays fully two 10in. Records on an average.

TURNTABLE :— 10in. diameter, covered green felt.

TONE ARM :— Large polished nickel, and adapted to take Needle and Sapphire Sound Boxes.

SOUND BOX :— Aluminium and Nickel.

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The "Hermes" Hornless Model

FITTED WITH COVER.

CABINET :— Light grained polished oak, fitted with combination Brake and Speed Indicator, and hinged lid.

DIMENSIONS :— 20 in. x 16½ in. x 12 in.

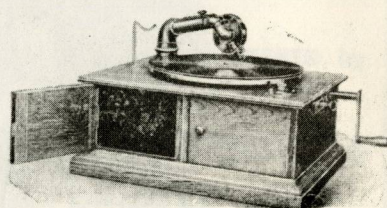
MOTOR :— Runs 5 minutes for one winding, plays two 10in. Records through and cannot be overwound.

TURNTABLE :— 10in. diameter, covered green felt.

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